

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 60.—No. 50.

SATURDAY, DECEMBER 16, 1882.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,
Dec. 16, at Three o'clock. The programme will include Overture, *Prometheus* (Beethoven); Symphony, "Scandinavian" (F. H. Cowen); Piano-forte Concerto, No. 2 in D (Mendelssohn); Three New Impromptus for Piano-forte, first time (J. F. Barnett); Overture, *William Tell* (Rossini). Vocalist—Signor Foli. Piano—Miss Emma Barnett. Conductor—Mr F. H. COWEN. Seats, 2s. 6d., 1s., and 6d.

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EDINBURGH UNIVERSITY MUSICAL SOCIETY.*

SIR HERBERT OAKELEY SPEAKS.

"As the objects of this meeting may not be known to all present, it seems well to commence this Annual Report by stating them. We wish to re-establish and get into working order our University Musical Society, and for 12 years past it has been the custom at this time to hold a general meeting of those interested in the matter, as a sort of overture to our programme for the session. It is advisable to glance at what has been done since last November, to ascertain the state of our funds, to elect office-bearers, and to fix the time of practising. For the information of new-comers I may as well read our rules:"

(Ten rules here read.)

"To these ten rules a resolution from the *Sederunt* Book of March 25, 1880, should be supplemented as rule II.—'The Committee agreed to recommend that in future when any member of the Committee (not being the Secretary or Treasurer of the Society) shall have ceased to be a matriculated student of the University of Edinburgh for a period of two years, and shall also have ceased to give the Society any active assistance, his name shall be removed from the Committee, and that he be made an honorary member of the Society.' Having referred to these matters for the benefit of fresh-men here, I wish to express a cordial welcome to those who have joined in preceding years, and to those I last saw before me on a memorable occasion eight months ago when they promised, in chorus, to 'Tak' a cup o' kindness yet, for auld langsyne.' Though all these choralests can never again be present, and already between some of us and them 'seas braid hae roar'd,' it is to be hoped that a considerable number of them, and also an unprecedented quantity of new members, may this winter combine in forming the best Students' Chorus we have had. It is neither the place nor the occasion for allusion to changes and chances at home and abroad which have occurred since we last met, my glance at passing events being from a musical point of view; although, in regard to heroic scenes enacted abroad, perhaps no more inspiring theme to a musician could be found, if he were fortunate enough to be supplied with words—say by the author of 'Alma Mater' (Professor MacLagan)—than the dash of the Highlanders at Tel-el-Kebir. But the changes in this Society seem great this session—more members having left, and more apparently coming to the University than usual. Already 2915 are enrolled, or 94 more than this day last winter. New-comers may infer that the increase augurs well for our numbers, but old stagers have observed, with curiosity if not with disappointment, that it does not always follow that a proportionate number of matriculations is reflected by a corresponding increase of enrolments in the Musical Society. For instance, in the session before last, 1880-81, with 3160 matriculations, we had 247 members—or rather less than a twelfth of the whole of the students. Last session, with 3269 students, our numbers were 185—less than one-seventeenth of the matriculations. It is, moreover, curious to note, as I have previously done here, that in the case of a sister University, 150 students, or one-fifth, have joined their choral association. Supposing we have this winter as many as last winter—3269—according to Aberdonian rules of proportion we ought to have about 650 members on our roll, or nearly the numerical strength of the Aberdeen students. Some consolation may be elicited in regard to discrepancy in this matter between two Scottish Universities by considering that not only would so large a chorus be very difficult to manage, but that the 650 members, each with a friend's ticket, and including the other admissions we give away, would amount to about 1400, a number which would just fill the Music Hall in every part, and thus leave, as we sang last year, 'no space for receipt of a fly,' indeed no chance of 'receipts' at all.

"But though our chorus is not so numerous as might be wished, there is encouragement, not only in looking back on what has been done by them under circumstances presenting real difficulties, but in perceiving each year some advance in musical taste and skill throughout the country generally. It should not be forgotten that until quite recently here the mere putting, or even adapting a melody to words, or of words to a melody, seems to have been considered evidence of existence of much musical cultivation. Now there is a craving after higher things, and the real art which was brought to perfection by great Teutonic masters seems to be making way and to be sought after in the larger towns of Scotland. Now operas and concerts are not generally considered wicked, nor oratorios profane, and the highest development of the art, orchestral music, is each year more appreciated,—that is, pure and absolute music untrammelled by words, which tells its glorious and mysterious story, to those who can hear it, with greater depth and power than music which is only a handmaid, or sometimes, as in these latter

days, a mere slave to other arts with which it is associated. It is, indeed, not unfrequently asserted that the resources of pure instrumental music are exhausted, and that even a Beethoven seemed to admit this from his introduction of a chorus into part of his last symphony—an introduction evidently merely experimental or for the sake of variety,—and had he lived to finish his tenth symphony it would probably have been, like all his others excepting No. 9, without chorus. The assertion alluded to is disproved by some great orchestral works which have been composed since Beethoven, and even in our own times. And those who thus take a low estimate of musical development seem unable, as might be expected, to produce music not dependent on words, or on a given subject, or on some dramatic situation, or dependent on 'orchestral effects'; they cannot, in fact, successfully give us a symphony, or a sonata, or a string-quartet, those pure forms left us by the great masters as things of beauty and joys for ever. The theories of the modern party to which I refer seem retrograde, not progressive, and would take us back to the 'earliest development of music among the ancient Greeks, when the art was still in a position of tutelage to its more developed sister arts, Poetry and Dancing, and independent instrumental music was quite subordinate.' But, returning from somewhat of a digression, I think it may fairly be said that the production of pure and unalloyed music is greater evidence of national pre-eminence in that art than the production of music allied either to poetry or to any fine art. 'Music is indeed strong to aid and second poetry through retaining, not through surrendering, inherent strength and beauty.' The growing appreciation here of orchestral music, which is so satisfactory to notice, might be expected sooner or later in a land so long renowned for love of Song, a love which may be taken as an indication of susceptibility to, or capability for the more developed art so highly cultivated by some other nations, and high promise is thus given for the musical future of this part of the kingdom. Those who have been here even as long as I can bear witness to the rapid improvement and to the enlightened views on music which have taken place. When the first tolerably efficient band had been heard here in 1867, a local journal remarked that the occasion might be said to be 'the first on which Edinburgh had heard an orchestra.' Two years later when, thanks to General Reid, Halle's band was imported here, great orchestral works were at last adequately heard in Scotland, and from that time, musical appetite having been whetted, each year has shown further appreciation. Various associations have aided in the encouragement, cultivation, and practice of good music. A leading Society, not satisfied with promulgating a love for choral music whence its name is taken, has laudably co-operated with its sister union at Glasgow in securing also for Edinburgh a series of orchestral concerts, which were last year more successful and are this year more numerous than ever. Even the rare feature of amateur orchestral societies is here found, of which the principal one has this winter over sixty players, including no less than thirteen violoncellos—until lately an unusual instrument in Scotland—and even a couple of amateur trombonists. This useful society has for some years given three creditable concerts each winter, and has often assisted University concerts. Leith also forms or resuscitates an amateur orchestral union this year. Other musical associations which have sprung up here during the last decade of years might be specified and eulogised, but enough will have been said on this head to show you that a strong desire towards musical improvement exists in Scotland; and that while there is reason for thankfulness on the part of those who have striven for such a result, there is also a lesson to be learned by our Students' Society, rough and changing as its members will always be,—namely, that it must, so far as it can, keep pace with the times, and a high standard must be aimed at, though it may not be reached, owing to circumstances over which there is no control.

"The advance in matters musical, though, as has been shown, especially marked and rapid here as contrasted with a few years ago also continues farther south. If no striking or original genius has lately astonished the world, a growing love for the art is shown by the increase in Continental countries, as well as in England and in our Colonies, of all phases of musical associations. Many an atheneum, museum, club, or even mechanics' institute has a choral society, and the first and most elevating of all recreations is now found to be eminently beneficial to working men. To take the latest instance which has come under my notice in an article in a well-known *Review*, entitled an 'Alsacian Manchester,' in which the writer, after alluding to the advantage of knowing something of the life and training of continental workmen, and of considering whether they may not live and work under conditions more favourable to productive power than our own artisans, gives a remarkable account of the admirable and comprehensive system of general care and training of mind and body provided by masters and merchants for their employes and

* Twelfth Annual Meeting, Nov. 23, Sir H. Oakeley in the chair.

their *employés'* families at the manufacturing town chosen for illustration, namely Mulhausen, in Alsace. And in a long list of schools, colleges, museums, and *cercles* of almost every description, it is shown that in the *Cités Ouvrières* music is not forgotten as a great agent or lever in the training even of mechanics and artisans. But there are instances nearer home, in Lancashire and Yorkshire, of something of the same kind; and the necessity of bringing recreation within the reach of the working classes generally is almost everywhere more and more recognized. Another evidence of the attention given to the subject is shown by the attempt to establish a National School of Music in London, on the excellent system of foreign conservatoires, which ought here, as abroad, to elicit musicians.

"It may be noted that at the autumnal musical festivals in England an oratorio by a great French composer has been produced, and will soon be heard here, and that several works by native musicians have been brought forward. Amongst these is one by a native of Edinburgh who has often led the violins at our concerts, and who, though inadequately appreciated here, for '*Propheta in sua patria honorem non habet*' is, in the opinion of those competent to judge, making his mark in the far wider field in which he is now working, reflecting credit on the thorough German training he received from his boyhood.

"It will be expected that some allusion to our tercentenary celebration should be made in addressing the University Musical Society this session. But I am not in a position to give you the first, and to us a very important point, namely, its date. A committee meeting has been held, but we came to no decision, and I am therefore obliged to defer giving you information on the matter. I may, however, say that the event is not likely to occur so soon as some of us had anticipated, and that it need not, I think, cause us this session to alter our arrangements either for practising or for the annual concert.

"The mention of practising reminds me to allude to a new difficulty which presents itself this winter, regarding the afternoon of Fridays. The great reason for choosing that time two years ago was that there was then no anatomical demonstration, and thus many could attend here who could not do so any other afternoon. But it appears that this session Dr Chiene has a lecture, very numerous attended, at four on Fridays. Therefore, unless this can be altered, which I fear is unlikely, our time must be changed. And if so, we seem driven back to an evening practice. I am aware of the great difficulty most of you find in giving up an evening; but there may be no alternative, and, after all, the Society for eight years used to practice here on Monday evenings, and there is no doubt whatever that members can then give far greater attention than at a time which seems about the very worst, for physical reasons—I mean after a day's work, and before dinner—for grinding at a musical mill. But this is only the opinion of a Doctor of Music, who speaks under correction in the presence of Doctors of Medicine. It was decided in committee to hold the first practice, with enrobent and trial of voices, to-morrow afternoon, at a quarter past four, as usual, and then to consider whether Wednesday evening might do, instead of Friday afternoon, for the future.

"To add a few practical remarks to a Society in which I have always taken the deepest interest:—In the present stage of musical advance, to which allusion has been made, no educated person with a fair voice, able to 'turn a tune,' should be quite unable to take a part in simple part-singing. The various registers of voices, including bass and tenor, have been created so entirely different, in quality and pitch, that it may fairly be inferred that they were so created for combination—for Divine harmony, or 'order, Heaven's first law,' rather than for being all used together in unison, by which use the particular characteristic of each register is missed. Many voices, scarcely worth the arduous cultivation and practice necessary for solo-singing, are quite good enough to be useful and agreeable in part-music. Many of you, working hard to acquire the knowledge necessary for various learned professions, have little time to spare; but, after all, life is not merely professional, or its whole object to gain funds or fame. Of much importance, also, are the antidotes to labour found in harmless relaxations and elevating recreations, to which I have been referring, and which, moreover, contribute to make society brighter, happier, and more cultivated. If this is so, it is scarcely possible to mention any agent more valuable for these purposes than part-singing—easily acquired by you, but curiously difficult to acquire as life goes on. For, as a rule, in Britain, it has to be acquired. We have not yet nationally the musical instinct that causes the youths of a German village to march through it after their working hours singing their *Lieder*, in three or four-part harmony, which they seem able to supply by the light of nature; or, as may be heard in Norway, a militia regiment

making their camp gay of an evening with their harmonized national songs. Or, as I lately heard at Venice, a chorus, containing specially splendid tenor voices, singing in the palatial hall of the hotel a selection of melodies, to which the accompaniment, as if instrumental, was made; giving the idea of improvisation, in *chorus*. But it requires but a little painstaking to place yourselves, at least, on a level of providing a source of pleasure to others at home and in society. One or two hours in the week may surely be spared from severer work for a pursuit, not unpleasant in the present, and securing such advantage in the future. I would further remind you that as soon as the craft of part-singing is attained, a door is opened admitting to a treasury of beautiful things in the realm of vocal music—to madrigals, glees, part-songs, and choruses. Much is thought and said now in Scotland about improvement of Church music; but, perhaps, the first step towards such improvement is a wide-spread taste amongst the people, 'the laity,' for harmony, and their ability to sing in parts. If the masses generally understood, and therefore better liked artistic music, they would insist on higher aims and greater cultivation in ecclesiastical music—so long here neglected in respect to its rendering as well as its composition.

"I hope that a large accession of new members may aid in making appreciation of choral music more national. There are, I am thankful to know, some amongst you who, beyond the initiatory stage of having rudiments to learn, can read part-music with some facility. These I would beg to have patience with beginners, and not to desert their University Musical Society because they find it irksome to be held back by the tardier gait of less experienced new-comers. It is doubtless more amusing to sing with those as advanced as themselves, and I would not say a word against their doing so, but they may bear in mind, especially if they only have time for one musical society, that in this one they are really useful, as being the greatest helpers to beginners, and are also most valuable and reliable aiders at the concert, seriously handicapped, as it always is, by the annual difficulty of loss of some of the best singers, as year after year they quit the University. It is most gratifying to learn from some members in our society that last year some two-thirds of another students' musical club here were also members of this society, and also that this year many of the pieces learnt here are in the programme of a coming students' concert. Thus, any other students' musical society here is an offshoot from the original; and that ours should have ramifications in directions to suit all musically inclined, widens our sphere, and aids our main object of diffusing a taste for choral music amongst students.

"And, from a University point of view, I would add a few words. With full appreciation of this noble University, with its deep and wide-spread educational advantages, and illustrious for the roll of great men who have taught or studied in its class-rooms, I may be excused, if, as an Oxonian, I miss one stirring enthusiasm which to a greater extent animates the English Universities, namely, *esprit de corps*—the corporate feeling which makes '*Alma Mater*' a name with an inspiring charm to the end of life.

"Therefore, I think, everything that brings you together as students of this great University—and you ought to feel connected by that tie—everything that contributes to a feeling of fellowship, or *camaraderie*, or brotherhood, should be encouraged and cherished. And, perhaps, nowhere do we find a better occasion for the manifestation of such fellow-feeling and sympathy as at our annual concert. I have frequently said how proud I feel of our students when I see them before me at that concert. Indeed, the scene is one which, to any member of *Senatus*, should give gratification, for I question if on any other occasion our students show before the public to better advantage. The music indulged in is at least of a higher order than that to which we are sometimes favoured by a larger and less taught chorus of you elsewhere. The last excellent concert gave more general satisfaction than any previous one of the kind. Many letters of congratulation reached me, as well as others who were present. We were fortunate with soloists as well as with chorus, and I shall be delighted if we do as well next March. *Sed etiam meliora speravimus.*

"I think that the treasurer's report will show a satisfactory state of our funds; for, although we had last winter sixty-two members less than the previous year, representing a deficit in subscriptions of £15 10s., our total balance in hand does not seem to have suffered to that amount. The costs and receipts of concerts must, of course, vary from year to year, but the society must be gratified to know that, notwithstanding such variations, we have been able, the last four years, to give four excellent concerts without drawing on our funds. Thus those four concerts have cost altogether £486, and have brought us £490, so that they are absolutely gain instead of loss to our funds. And it should not be forgotten that future expenses are likely to be diminished rather

than increased. For, during the last ten years or so, we have acquired a large and unique collection of music arranged as well as composed for men's voices, including accompaniments of full orchestral scores, most of which belongs to the society. Upon this collection we can draw the more frequently as it increases and as time goes on. And besides annual fees for valuable instruction to our chorus-master, and also to our librarian and custos, and including, too, an elementary class free to members, the hire of a pianoforte, and other annual expenses, we have been able to give some aid to a Musical Society at an older sister University—which is without many of our advantages, and, indeed, has a struggle for its existence; and this winter I hope you will sanction a donation to the low funds of our Athletic Club, to which this Society owes co-operation in its early days. I do not think, therefore, that any anxiety should be felt, even if the subscription funds were slightly trenched on, so as to do a little more with our balance; for instance, by securing a still more effective orchestra at the concert, when I have sometimes felt the want of more and better wind instrumentalists. £ s. d. often enters too much into matters musical. Here our very moderate subscription of 5s. proves sufficient for our moderate expenses. We have something laid by to meet a rainy day, or a rainy concert night, and an increase, say of 100 members, would probably place us beyond fear of deficit. But I must not trespass on the ground of our excellent treasurer, without whose care, prudence, and trouble for many years, our accumulated balance might have been less than it is to-day—and my allusion to 'the needful' is only suggestive of a liberal principle on which, I think, our society now might act. Nor will I delay you longer to talk about music. I would rather remind you of the old German classification of the arts under the forms or species—the 'bildende,' or constructive and representative, and the 'sprechende,' or speaking arts. To the former belong painting, sculpture, and architecture; to the latter, besides poetry and the drama, is assigned music. Music has her own and her universal language, and speaks most eloquently for herself. Only those who frequently listen to music, and, still more, those who make music, know anything really of her, or can approach her shrine. Gentlemen, I will always do my best to aid you in making acquaintance with music more worth listening to than any amount of prelections on an art which is not only itself 'sprechende,' but which, without irreverence, is called 'divine.'

Mr Small, honorary treasurer, submitted his annual financial statement, showing that the society began last year with a balance of £206 18s. 3d.; that the income of the year had been £391; and the expenditure £200 10s.; leaving a balance of £191 7s. 3d.

Professor Rutherford and Sir George Warrender also addressed the meeting, the last named concluding by requesting Sir Herbert Oakeley to play on the organ, and after two pieces had been performed, the proceedings terminated with hearty cheering.—(Condensed from "The Edinburgh Courant.")

NOVELTY THEATRE.

On Saturday night this theatre opened its doors to the public for the first time, and received within its walls a curious and somewhat demonstrative audience. The Novelty may be regarded as standing without the bounds enclosing the peculiar domain of London theatres; yet its position, nearly opposite the Freemasons' Tavern, is but a little way from our two greatest houses, and enjoys the advantage of being easily accessible from all quarters. The architect, moreover, has taken pains to provide as far as possible for the comfort of those who do not consider Great Queen Street too remote. A spacious vestibule, a foyer of unusual dimensions—to be utilized also for the display of pictures—and a fair measure of lobby and passage room, are advantages which the public will readily appreciate, as they will Mr Verity's provision of two exits from every part of the house. The decorations are liberal and, for the most part, in good taste, while as to the auditorium, if exception may be taken to the pillars necessitated by very deep "circles," comfort, as well as a combination of chasteness and richness in adornment, is unquestionable. Room has been provided for 1,000 persons, and not room only. Frequenters of the pit and amphitheatre will find their seats separated and numbered, so that they may be secured in advance; the attendants are forbidden to accept fees; programmes are distributed free of charge, and, by way of absolute novelty, opera glasses are lent on the same terms to the occupants of the stalls, boxes, and dress-circle. Clearly, if the public are not drawn to the new theatre, the reason cannot lie in want of considerate treatment.

The house opened with a new comic opera, in three acts, entitled *Melita*; or, *the Parsee's Daughter*, libretto by Juha Kennerley, music by Henry Pontet. As neither of these authors can boast more than a nodding acquaintance with fame, the management relied not

upon their reputation so much as upon their work. We regret our inability to see where the reliance comes in. The play is a crude, amateurish composition, with no adequate dramatic motive, very little incident, and scarcely anything that deserves to be called character. In construction it is a three-fold quartet, with a low comedian *obligato*. There are four Parsee maidens who want to be married; four British officers who are willing to marry them; four outraged Parsee fathers eager to "forbid the banns," and an Irish sentry to help in the comic business. As for the incidents, they are these: first, Captain Melville, the lover of Melita, rescues her from drowning, and obtains from her father, Jamsetjee, the *entrée* of himself and comrades to the Parsee's "palatial bungalow"; secondly, the four British officers drag the four Parsee fathers in order to carry on with the four Parsee daughters, but the parents "come to" inconveniently early and expel them from the house; thirdly, Captain Melville marries Melita secretly, and takes boat for England in the nick of time, Jamsetjee storming from the shore, while the remaining Parsee fathers triumphantly rescue the remaining Parsee maidens from the residue of the British officers. This in substance is the play. The details call for no more than two remarks. In the dialogue broad farce is interlarded with stilted sentiment, and in such development of character as offers itself may be observed a curious gravitation towards intense seriousness, checked now and then by spasmodic attempts at burlesque. It is as though a clown had to force his jokes through a thick stratum of something on his mind. Thus the Parsee fathers are essentially a grave and earnest quartet till, without any warning, they begin to sing—

"I always have been chary
Of English military,
They are such a rakish lot,"

cutting a caper to the chorus, "Oh, we are unhappy Parsees." Melita, too, at one moment pathetically conjures her father by the memory of his dead wife, and soon after "chaffs" him to the tune of

"Forgive me, papa!
I wish you ta-ta,
Your dearest daughter
Crosses the water."

No doubt life is made up of smiles and tears, but merriment in this case seems the result of conviction that where no spontaneity exists a little force will serve. Mr Pontet's music, though tuneful, and in some instances engaging, is far from adequate to the requirements of even such a libretto as that provided by his colleague. The composer gives us the idea of being equal to a ballad, but the variety, dramatic power, and *entrain* demanded in an opera of this class seem altogether beyond him. One of the best things in the work is a gavotte danced and sung by the officers and maidens. This obtained a deserved encore, and shows capacity as far as it goes. For much of the rest the old remark will serve: "What is good is not new, and what is new is not good." Mr Pontet may do better in the coming by-and-bye, but meanwhile he must enlarge himself considerably. The opera is well put upon the stage, the dresses being particularly handsome, and the performance promises in a little while to go as well as can be expected where the artists are not singers of capacity. Miss Clare Leslie as Melita stood out conspicuously from the rest, as did Mr Henry Hallam (Captain Melville), and Mr E. Rosenthal (Jamsetjee), all three obtaining much applause. The peculiar humour of Mr F. Thorne (Lieutenant Buzzer) and the broad fun of Mr E. D. Lyons as an Irish sentry were of great value in securing such success as the work enjoyed; while Mr Otto Langey, an exceedingly energetic conductor, presided over an orchestra numerically sufficient. At the close the authors obeyed a call, but the greeting they received was more than a little "mixed."
—D. T.

CAEN.—The Conservatory of Music here has been re-organized. The Director is now M. Jules Carlez, who has under him thirteen professors, three for solfeggio and ten for instruments. With one or two exceptions, the professors are bound to belong to the orchestra of the theatre. The number of pupils, including those of both sexes, is at present fifteen hundred.

NEW YORK.—During the whole of a recent performance of *Faust* at the Academy of Music, Mme Adeline Patti was attended by detectives who escorted her when she drove home. It appears that she had received during the day a letter saying she would be shot if she went on the stage as Marguerite that evening. The letter was written in a bold hand with no trace of nervousness. What its object may have been nobody can surmise. It is fair to suppose that it emanated from a lunatic for Mme Patti is not known to have any enemies. (Correspondence.)

HECTOR BERLIOZ.

The monument to Berlioz will shortly be "inaugurated." The tomb is to be surmounted by a bust of the now honoured, once (by his compatriots) neglected, musician, with the subjoined inscription above: "Monument erected to the glory of the composer, Berlioz (Louis Hector), born at Côte-Saint André (Isère), December 11th, 1803; died a Member of the Academy of Fine Arts, March 8th, 1869.—*Harold en Italie—Romeo et Juliette—Benvenuto Cellini—La Faute en Egypte—Les Troyens—Beatrice et Benedict—Grande Messe des Morts*, &c." Referring to the Mass performed in the Church of the Invalides, on the 5th of December, 1837, at the Funeral service for General Damrémont, and the officers and soldiers whose lives were sacrificed at the taking of Constantine, it may be added that an arrangement for voices, with pianoforte accompaniment, has just been issued by the eminent Paris firm of Brandus & Co. In a letter to his friend, Humbert Ferrand, Berlioz thus writes about his avowed most ambitious effort:—"If it were decided to commit to the flames all the scores I have produced with a single exception, the *Messe des Morts* is the one I should most desire to have spared." Some may agree, others not, with this opinion coming directly from the author of the Requiem; but words so earnestly spoken merit, on the part of those now inclined to rate Berlioz as a sort of "phenomenon," no less earnest consideration. It remains for Mr August Manns to persuade the audience at the Crystal Palace, where the *Messe* is to be given on a Saturday in Lent, next year; and if he succeeds his example will, in all likelihood, be followed by musical societies with resources in hand to pay for a chorus and orchestra able to realize in its full significance the effect contemplated by the musician. Had Berlioz lived to witness the singular enthusiasm excited of late by his works among the Parisians, for whom he so often and emphatically expressed his contempt, he would have been lost in amazement. How much of this newly-born rapture is attributable to the events of 1870, has frequently, and not unreasonably, formed a topic for discussion. The Germans had created a Richard Wagner, who mercilessly (and in anything but good taste) ridiculed the French, after their reverses; and so, to retaliate, the Parisians conjured up a formidable rival in the shape of their own erewhile unappreciated Hector Berlioz, who, though Wagner had gathered much from him, in the way of extraordinary orchestral combinations, was a staunch opponent of the principles laid down by the Bayreuth Oracle in his elucidation of "Art-Work of the Future," as exemplified in that elaborate and very original treatise, "*Oper und Drama*." Berlioz, in short, paid Wagner back in his own coin, by publicly repudiating all connection, or sympathy, with the newly-promulgated doctrines.—*Graphic*.

FÉDORA.

Paris, Dec. 11.

It is easy to imagine what feverish excitement has prevailed for a month back among those singularly ardent people called "Tout Paris" to be present at the first night of *Fédora*, a comedy in four acts, by M. Victorien Sardou, which was given this evening at the Vaudeville, and wherein Mme Sarah Bernhardt acted the chief part; hoisting her victorious flag in rivalry to the Comédie Française, with which she so romantically severed her connection. With the exception of a flying visit to Paris, to play in the *Dame aux Camélias*, for the benefit of a poor artist's widow, she had not appeared here since her sudden break with the Théâtre Français. Mme Favart and Mme Croizette, have retired from the Paris stage, and thus, since Sarah Bernhardt's absence, brilliant nights—the so-called *soirées étoilées*—have become few and far between. *Fédora* has brought back Mme Bernhardt, whose talents have been, if possible, enhanced by the homage she has received all over the world. That homage has gratified the judgment of the French public, which again singles her out, as of yore, for its favourite actress. Sardou's comedy throws into relief the manifold and striking qualities of her unrivalled genius, in which powerful artistic insight is aided by the most melodious of voices, and indefinable grace, and a marvellous skill in fascinating her audience.

Fédora is a Russian woman, whose affianced husband has been assassinated, in Russia, and who is on the track of the supposed murderer, on whom she seeks to wreak her vengeance. However, in the course of her search she falls in love with him whom she wishes to deliver over to justice; and finds that the motive of his crime is justifiable, Loris Ipanoff, the supposed murderer, having killed her lover in order to avenge his own honour, and thereby also avenged hers. Unfortunately, before having made this discovery, which excuses Ipanoff in her eyes, Fédora, to avenge the death of her affianced, has written to the Russian head of the police, denouncing Ipanoff's friends and relatives as belonging to the Nihilist party. When Ipanoff learns that it is Fédora who has denounced him and his friends and relatives, he is inspired with a sudden hatred towards her. Fédora, to escape from this hatred, poisons herself, and dies as only Sarah Bernhardt can die.

The idea of the piece is strange and fresh, and in many respects conceived with all the ability characteristic of M. Sardou's talent. It is admirably got up, and yet without the attraction of Mme Bernhardt, without the fascination she exercises on the spectators, without that art she has of bringing into relief the slightest details, and most subtle shades of emotion, it would hardly bear criticism. But this is *Fédora* an event by itself. To-night's applause, the general and intense delight, were due to the artist's work. Berton, an actor of the Vaudeville company, who plays the part of Loris Ipanoff, contributed to the success of the piece, and was much applauded in the third act, where he confesses his crime. The public showed throughout rapt interest—an interest intensified during each successive act, as Mme Bernhardt's dramatic powers were gradually unfolded; and it was before a house unanimously thrilled that the curtain fell half-an-hour after midnight. The great actress was re-called four times, amid unparalleled enthusiasm.—*Times Correspondent*.

ROME.

(Correspondence.)

On the site of the old Teatro Quirino, as we learn from the *Italie*, there has arisen in a few months a magnificent edifice, including a Theatre and a vast five-storied block of other buildings. The Theatre is spacious, well-ventilated, fitted up with every comfort both for public and artists, and adapted for all kinds of performances, though principally for *buffo* opera and comedy. It is all that can be desired as regards safety, being constructed entirely of stone and iron. There are numerous convenient means of egress, and every contrivance will be adopted to prevent or to extinguish fire. The owners intend that though the new theatre shall preserve the characteristic popular physiognomy of the old, combined with more elegance and commodiousness, the public shall enjoy as much liberty as before. It will be the only Theatre where smoking will be allowed. The same paper (the *Italie*) publishes the programme of the Teatro Apollo. There will be fifty-two performances in the course of the season, the operas being *Le Prophète*, Meyerbeer; *La Vestale*, Mercadante; *Il Guarany*, Gomez; *La Favorita*, Donizetti; and *L'Assedio di Firenze*, a new work by Sig. Terziani. There will be only one ballet, Manzotti's *Excelsior*. The vocal company will include Signore Biancolini, Carlini, Tati-Giannelli, Cortini, Martinez; tenors: de Sanctis, Bertini; baritons: Vilman, Sardou; basses: Abulcare, Buzzi. Gayarre, also, will appear a few nights in *La Favorita*. The season will be inaugurated with *Le Prophète*.

DESSAU.—Herr Thiele celebrated on the 1st inst., his fiftieth anniversary as *Capellmeister* at the Ducal Theatre. The opera was the same he had conducted when wielding the *bâton* for the first time. The Duke of Anhalt created him Knight of the Ducal House Order, besides bestowing other marks of favour. He was, likewise, presented with a grand piano and with an inlaid tablet bearing the inscription: "To the Master, Eduard Thiele, 1st December, 1882, from Friends and Admirers."

VIENNA.—Gounod's *Tribut de Zamora* will be performed at the Imperial Operahouse, with this cast: Hermosa, Mme Pauline Luca; Xaima, Mme Kupfer; Hadjar, Herr Bignio; Ben Said, Herr Sommer; Don Manuel, Herr Müller. The management intend giving, in the early part of next month, an historical performance of specimens taken from different works, and illustrating the progress of opera from its commencement down to the present day.

THE POPULAR CONCERTS.

In the programme of Monday night there was nothing new and nothing strange; but neither this negation nor the very positive fog prevented a crowded audience from assembling. The main attraction was Herr Joachim, undoubtedly; we must, however, take the fact into account that amateurs always reckon upon a selection of first-rate classical works when the great violinist is chief interpreter. Herr Joachim is content to let others range over the fields of "advanced" music. For him the purer and serener region of the great masters, and of their worthy successors, amply suffices, and thus we had on Monday night Mozart's Quartet in G (No. 1), Schubert's Trio in B flat, and, by way of show piece, Tartini's famous "Il Trillo del Diavolo." All these were splendidly played, Herr Joachim having as his colleagues in the first MM. Ries, Straus, and Piatti; in the second, Mme Haas and the accomplished Italian violoncellist. The personal triumph came, however, with Tartini's brilliant solo, performed by the Hungarian artist in St James's Hall for the twenty-fourth time. It once more created the utmost enthusiasm, a perfect tumult of applause compelling Herr Joachim to re-appear twice. On the last occasion, besides bowing his acknowledgments, the violin master played another piece. Mme Haas introduced as her solo Chopin's Impromptu in F sharp major, with which she made an unquestionable success. Her style is artistic, and her command of the instrument easy as well as efficient. This the audience promptly recognized, stamping the performance with their approval in a manner unmistakable by twice re-calling the executant. Mme Haas responded with a movement by Scarlatti. The pleasure of every amateur in the room was much enhanced by the singing of Mr Santley, who introduced two of the most effective songs in his large repertory—Sullivan's "Thou art passing hence" and Schubert's "Erl King." Wide asunder as these works are in style, they were equally well rendered by our favourite baritone. The "Erl King" was, as usual, received with abundant applause, answering which, Mr Santley gave Boildieu's "Toi" in his best manner, Mr Zerbini ably accompanying.

ROYAL ACADEMY OF MUSIC.

The fortnightly meeting of professors and students was held on Saturday, December 9. The following is the programme of music performed:—

Air with variations, and Finale Fugato in A, organ (Henry Smart)—Mr Edwin Lemare, pupil of Dr Steggall; Song (MS.), "The Angelic Chord" (Theophilus Ward, student)—(accompanist, Mr T. Ward; organ, Mr G. J. Bennett)—Mr Lucas Williams, pupil of Mr Davenport and Mr Randegger; Rondo, from Concerto in A minor, No. 28, violin (Viotti)—(accompanist, Mr H. R. A. Robinson)—Mr T. W. Blakey, pupil of Mr Burnett; Duet, "Children pray," *Go!, Thou art Great* (Spohr)—(accompanist, Mr C. S. Macpherson) Miss Mary Thomas and Mr Dyved Lewis, pupils of Mr Fiori; Bourrée, in G, and Tarantella, in A minor (MS.), pianoforte (German E. Jones, student)—Mr Septimus Webbe, pupil of Mr Prout and Mr Westlake; Aria, "In questo semplece," *Betty* (Donizetti)—(accompanist, Miss Margaret Gyde)—Betley, Miss Florence Norman, pupil of Mr Garcia; Impromptu, in E flat (MS.), pianoforte (Cecilia Lancelot, student)—Miss Cecilia Lancelot, pupil of Mr Davenport and Mr F. B. Jewson; Aria, *Mignon* (Ambroise Thomas)—(accompanist, Miss Cantelo)—Mignon, Miss Eddison, pupil of Mr Duvivier; Allegro, from Sonata in G minor (MS.), pianoforte and violin (Margaret Gyde, Thalberg scholar)—Miss Margaret Gyde and Mr Frank Arnold, pupils of Professor Macfarren, Mr Walter Macfarren and Mr Sainton; Recitation, *Les Femmes Savantes*, Act II., Scene vi. (Molière)—Philaminte, Miss Amy Bellinfante, Bélise, Miss Kate Skinner, Martine, Miss Amy E. Horrocks, Chrysale, Mr Woodgate, pupils of Mr Hartog; Song (MS.), "The fountains mingle with the river" (F. Kilvington Hattersley, Balfé scholar)—(accompanist, Mr F. K. Hattersley)—Mr Courtice Pounds, pupil of Mr Davenport and Mr F. Walker; Sonata, in A minor, Op. 23, pianoforte and violin (Beethoven)—Miss Kate Isaacson, pupil of Mr Wingham, and Miss Colvina Waite, pupil of Mr Sainton; Song (MS.), "The Children's Song" (Caroline Moseley, student)—(accompanist, Miss Moseley)—Miss Henden Ward, pupil of Mr Prout and Mr Shakespeare; Characteristic Piece, "Lurline" (Hans Seeling)—Miss Theakstone, pupil of Mr Eaton Fanning; Duet, "I will always give thanks" (T. M. Mudge)

—(accompanist, Miss Lilian Munster)—Miss Beatrice Walker and Miss Penelope May, pupils of Mr F. R. Cox; Polonaise, in D (MS.), violin and pianoforte (W. Richardson, student)—Mr German E. Jones and Mr Septimus Webbe, pupils of Mr Davenport, Mr Lur-nett, and Mr Westlake; Aria, "O, Salutaris Hostia," *Mass Solennelle* (Rossini)—(accompanist, Mr H. R. A. Robinson)—Miss Gillington, pupil of Mr R. H. Cummings; Brautgesang und Festzug, from Hochzeitsmusik, pianoforte (Adolf Jensen)—Miss Peck * and Miss Shalders, pupils of Mr Morton.

VISIONS.*

'Twas but a lay of other years,
A plaintive little strain,
That filled my aching eyes with tears,
And woke the old, old pain.
My fancy saw him mid the throng,
The gayest of the gay;—
The singer paused, and with the song
The vision died away.

'Tis but the tread of passing feet,
Beneath my window pane,
And as they echo through the street,
I dream he comes again.
Friends whisper, Time will heal the wound;
I heed not what they say;—
The footsteps cease, and with the sound
The vision fades away.

And still those visions come and go,
In fitful sunny gleams,
To bathe the heart that's bowed with woe
In mem'ry's golden beams.
They tell of radiant joys above,
That never can decay,
When, heart to heart and love to love,
These dreams have passed away.

* Copyright.

WETSTAR.

PAULINE LUCCA ON MDME REICHER-KINDERMANN.

(Correspondence.)

Vienna, Dec. 9.—"We in Vienna cannot comprehend the sudden development of this extraordinarily gifted lady,† of whom the public and the critics of Berlin entertain, and with strict justice, so high an opinion. She was engaged three years ago in Vienna. Even then I was struck by the magnificent middle register of her voice. She sang various parts with success. As Leah, in Rubinstein's *Maccabæer*, she proved herself an artist of the first rank, but that she would become what she at present is I never could have imagined. We have now at the Imperial Operahouse, Vienna, another lady whose artistic career bears some resemblance to Mme Kindermann's. Mdle Schlager used to play in *buffo* opera, but came out a short time ago with great success in *Les Huguenots*; her powerful voice involuntarily reminds us of Mme Kindermann."

ST PETERSBURGH.

(Correspondence.)

The Philharmonic Society intend giving a series of concerts this winter. The band will be made up of the bands from the Italian and the Russian Opera, reinforced from other theatres. The number of stringed instruments will be 150; that of the wind, 50. The conductors are Naprawnik and Vizontini. The Society is the oldest of its kind in Russia, the list of its honorary members comprising the names of Joseph Haydn (1808), Field, Cherubini, Glinka, Schumann, Berlioz, Meyerbeer, Spohr, Ernst, &c.

* With whom this subject is a second study.

† We can,—Dr Zibge.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-FIFTH SEASON, 1882-83.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE NINETEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, DECEMBER 18, 1882,
To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet, in F minor, Op. 95, for two violins, viola, and violoncello (Beethoven)—M.M. Joachim, L. Ries, Straus, and Piatti; Song, "Au rossignol" (Gounod)—Miss Santley; Studies, Op. 10, Nos. 4, 11, and 12, and Op. 25, Nos. 6, 8, and 9, for pianoforte alone (Chopin)—Herr Pachmann.

PART II.—Barcarolle and Scherzo, Op. 135, for violin, with pianoforte accompaniment (Spohr)—Herr Joachim; Songs, "My heart is thine" and "Ye Cupids, droop each little head" (Maude V. White)—Miss Santley; Quartet, in G minor, for pianoforte, violin, viola, and violoncello (Mozart)—M.M. Pachmann, Joachim, Straus, and Piatti.

Accompanist—Mr ZERBINI.

THIS (SATURDAY) AFTERNOON, DECEMBER 16, 1882,

To commence at Three o'clock precisely.

Programme.

Quartet, in D major, Op. 18, No. 3, for two violins, viola, and violoncello (Beethoven)—M.M. Joachim, L. Ries, Straus, and Piatti; Songs, "The Dustman" (Molloy), and "May Dew" (Bennett)—Miss Santley; Sonata, in B minor, Op. 58, for pianoforte alone (Chopin)—Herr Pachmann; Duo Concertante, in D minor, Op. 39, for two violins (Spohr)—M.M. Joachim and Straus; Song, "Oh, had I Jubal's lyre" (Handel)—Miss Santley; Trio, in B flat, Op. 97, for pianoforte, violin, and violoncello (Beethoven)—M.M. Pachmann, Joachim, and Piatti.

Accompanist—Mr ZERBINI.

DEATH.

On December 11th, WALTER PETTIT, Professor of Music, in the 17th year of his age.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 16, 1882.

Cambridge University.

FINAL EXAMINATION FOR THE DEGREE OF BACHELOR OF MUSIC.

[Bills for Candidates.]

Thursday, December 7, 1882. 10 a.m. to 1 p.m.

COUNTERPOINT.

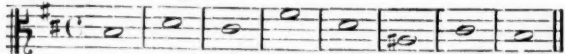
1. Write a fugue in two parts on the following subject. Figure the Bass throughout.



2. Continue the following canon in the ninth above. Make it perpetual and add a free coda. There must not be less than twelve bars within the repeat.



3. To the following Canto Fermo add counterpoint of the third species for Soprano, and of the first species for Tenor and Bass. Four parts in all. Figure the Bass.



4. To the same Canto Fermo add counterpoint of the fourth

species in the Bass. Also counterpoint of the fourth species for Soprano. Each score to consist of two parts. Figure the Bass.

5. To the same Canto Fermo add two parts in second species, one above and one below. Three parts in all. Figure the Bass in both instances.

6. Transpose the Canto Fermo into C minor. Put it in the Bass, and add counterpoint of the first species for first and second Soprano, of the fifth species for Alto, and of the first species for Tenor. Five parts in all. Use C clefs and figure the Bass.

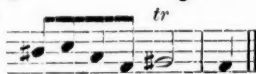
7. Write a double counterpoint in the octave to the following subject, fifth species. Also write the inversion and figure the Bass in each instance.



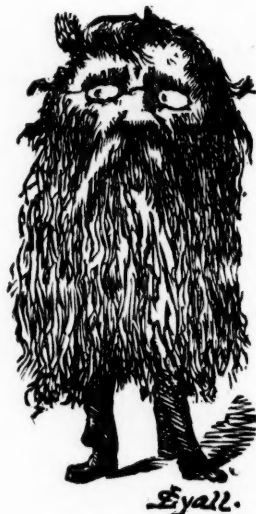
8. Write the subject to precede the following fugal answer. State from what work the subject is taken.



9. Write answers to the following fugal subjects. State from what works the first two are taken, and what several authors have employed the third.



10. State the difference between the resolution of suspensions and of other prepared discords.



ATTACK UPON RUBINSTEIN AND HIS ADMIRER.

(To Dr. Beard.)

DEAR BEARD,—The subjoined savage (nay, inhuman) attack upon a pianist universally known, and a sonata as universally considered, appears in the columns of one of your most esteemed and ably edited contemporaries:—

"Rubinstein's Sonata for that beautiful, but too-rarely-heard com-

bination, 'cello and piano, is unequal, but not altogether unpleasant. The first movement must resemble that improvisation, in the course of which Beethoven inquired, 'When are you going to begin in earnest?' The opening phrase, called, by courtesy, 'first theme,' is nothing but a preamble, ambling to nothing. The second movement is a common-place melody for the 'cello in 'minuet and trio' form. The *finale* is the most pleasing division of the work, being tuneful, though not original."

"*Though not original*" (the italics are mine*) is good. To be "pleasing" we must be "tuneful," but "not original."

What follows, touching up the author of the Analytical Remarks, "serves him right," being peppery and pungent to a particle.

"By the way, what is the meaning of the extraordinary statement made at the end of the 'Analytical Remarks?' After being told that 'the position he (Rubinstein) now holds at the head of his profession is universally acknowledged,' we read, 'Who knows not Anton Rubinstein is himself unknown!' (The exclamation is mine.†) This is evidently considered an overpowering climax, to annihilate those who do not know Anton Rubinstein. But would not 'is himself unknown'‡ have more sense in it? It is, perhaps, a very awful thing to be 'unknown;' but to know Rubinstein will not remove the curse. Many remain unknown who know, at a distance, Rubinstein, Sir Garnet Wolseley, Roger Tichborne, and others. It really is no help at all to know Rubinstein; and it is advisable to warn those who might be misled by the wording of a sentence which probably only means 'any one who does not admire Anton Rubinstein, pianist and composer, has shockingly bad taste.'

"B. F. WYATT-SMITH."

Of course it does, as you, dear Beard—not to know whom argues one's self unknown! (the italics and "exclamation" are mine§)—will readily admit, recognize, and acknowledge. Yours always, as of old,

SIMON HALF.

Half-way House, Slapton-on-Sea.



DR. BEARD.—I admit, recognize, and acknowledge nothing. Perish the thought! (Aside.) The exclamation is mine.

TWO FRANKENSTEINS.

(To the Editor of the "Musical World.")

SIR,—Are there not now two Frankensteins in the field? A Teutonic Frankenstein and a Gallic Frankenstein? Are not both haunted by spectres of their own creation? Is not the mysterious influence of these spectres likely to hold fast for an indefinite period? Are not these spectres Richard and Hector? Can you guess which of the two spectres is destined to be laid first? Hector or Richard? Richard or Hector? Will you urge that,

* I thought so.—Dr Blidge.

† I thought so.—Dr Blidge.

‡ The italics are his. I thought so.—Dr Blidge.

§ I thought so.—Dr Blidge.

when Richard has departed, he has no likely successor, his imitators being little more substantial than shadows? Will you insist that Hector has no possible successor? Having, also, no imitators?—unless Richard be hailed as one? Can you accept either forecast as a true solution? Can you deny that Gauls are as susceptible as Teutons are obstinate? Can you deny that both are vain? Can't you understand that both, Gauls especially, will make it a point to stand by their champions? Is not this, after all, a sheer matter of politics? Open to Messrs Gilbert and Sullivan for their next co-rhapsody? Will you, by allaying some or all these doubts, oblige yours faithfully,

INTERROGATOR?

P.S.—Or will you not?

[We will not. "Interrogator" interrogates too curiously. We refer him to Messrs Sullivan and Gilbert.—O. B.]

It is reported by the local press that Mdme Christine Nilsson will shortly re-appear on the operatic stage in America.

Mdme Minnie Hauk will appear before the end of the season in *Carmen*, *Lohengrin*, and *L'Africaine* at the New York Academy of Music.

Mdme Adelina Patti's New York engagement has proved so successful that Mr Mapleson (it is said) has released the subscribers to the Guarantee Fund from their liability (£8,800.)

PROFESSOR MACFARREN has agreed to deliver four lectures to the Blind Musicians at Sydenham. So what with his duties at Cambridge University and as Principal of our Royal Academy of Music, to say nothing of his oratorio for the Leeds Festival, &c., his hands must be full.

ROYAL ACADEMY OF MUSIC.—The Competition for the Bonamy Dobree prize for violoncellists (£10 10s.) was completed for on Monday. The examiners were M. Albert, M. Lasserre, and Mr Edward Howell (chairman). The prize was awarded to James E. Hambleton.

MR W. G. CUSINS announces a "Christmas performance of *The Messiah*," at St James's Hall for this evening (Saturday), December 16. We learn that he has made a special study of Handel's score and will restore some of the original readings. Mesdames Albani and Patey, Messrs Maas and Santley are to be the soloists, and an efficient chorus and orchestra have been engaged.

VERDI'S *Simon Boccanegra* has been well received in Vienna. Dr Hanslick, of the *Neue Freie Presse*, gives, with certain reservations, a favourable account of it—more especially with regard to the first, and—as he esteems it—by far the best act. Although the libretto can by no means be reckoned among the happiest with which Piave has supplied his renowned collaborator, *Simon Boccanegra*, which but lately was revived at the Scala, Milan, is now to be revived at the San Carlo, Naples. It will probably take the round of Italy, and then, in all likelihood, go from city to city wherever Italian opera is not (as the "advanced people" proclaim it) a thing to be henceforth repudiated by cultured amateurs.

STATISTICAL.—According to a paragraph which has lately gone the round, first of the French, and afterwards of the remaining of the continental press, the number of theatres in Europe is 1,457. Italy has 348; France, 337; Germany, 194; England, 150; Spain, 160; Austro-Hungary, 132; Russia, 44; Belgium, 34; Holland, 22; Switzerland, 20; Portugal, 16; Sweden, 10; Denmark, 10; Norway, 8; Greece, 4; Turkey, 4; Roumania, 3; and Servia, 1. Hereupon, the *Trovatore* remarks: "Every year the French papers repeat the statistics of the theatres of Europe, and always with the same errors, at least, as regards Italy, because they say Italy has 348 theatres, while we really boast of 1,231." Whether our facetious contemporary is serious, or simply "poking fun" at his readers, is an open question.

BARCELONA.—During the performance at the Odeon Theatre here, this evening, a thief raised a cry of fire, and a panic ensued, in which several of the spectators, while endeavouring to escape, were thrown down and trampled on. One person was killed, and eighteen others sustained injuries (Dec. 9).

CONCERTS.

ROYAL ALBERT HALL.—The inevitable sequel of such a success as the first performance of Gounod's new oratorio at the Royal Albert Hall was a second presentation of that interesting work. It took place on Saturday afternoon, and again an enormous crowd gathered to hear music so much discussed, and in some respects, so open to the criticism that waits on novelty. It was our duty, on the previous occasion, to speak well of a performance generally excellent, though not free from weak points. Last Saturday those points were found strengthened, and the *ensemble* made as perfect as the most fastidious could expect. The orchestra, for instance, contained an increased number of strings—as many as the space at command permitted—the power of the “celestial choir” was augmented by additional harps and boys' voices; while the contralto solos, which, if not numerous, are important, were sung by Mme Patey, their interpreter at Birmingham. The result of these changes, and the natural consequence of greater familiarity with the work, satisfied everybody, and Mr Barnby, to whom credit most belongs, might have challenged for the performance the criticism of M. Gounod himself. More than this there is little need to say. Amateurs understand perfectly well now what special merit enters into the execution of *The Redemption* music by Mme Albani, Mme Patey, Mr Lloyd, and Mr Santley, and they know for what good reasons nothing better could be desired. Those reasons were, perhaps, more obvious than ever on Saturday afternoon, since a true artist cannot fail, as acquaintance ripens, to grasp with increasing firmness the character of the work he undertakes. Miss Santley and Mr Pyatt also did good service in the discharge of their comparatively subordinate functions. The orchestra was adequate to its task, and the chorus exceedingly fine, making a special effect not only in “Unfold, ye portals everlasting,” which almost “goes” of itself, but in the dramatic utterances of the priests and people. A profound impression was, as usual, the result of the *ensemble*, “From Thy love as a Father.” To this Mme Albani largely contributed by her fervid expression, and by what it is not hyperbole to describe as the angelic purity of her tones. Mr Barnby conducted in excellent style, and with all that was done, equally with the doing of it, the immense audience seemed well pleased. Their Royal Highnesses Princess Beatrice and Princess Christian, with their respective suites, were present at the performance.—D. T.

MR WILLING'S CHOIR.—“After the fathers come up the children.” The old Sacred Harmonic Society being dead, Mr Willing's choir succeeds, with an undoubted right of heirship. No question will arise as to the paternity of a body conducted by the organist of the late society, having an orchestra and chorus composed, for the most part, of those by whom the late society was served, and numbering Sir Michael Costa among its honorary officers. These are credentials sufficient to ensure a welcome beyond that which every new artistic venture should receive. For favour in excess of deserts Mr Willing and his colleagues will not look. No one will say “This is the heir: come, let us kill him”; but the heir must earn what he obtains, getting nothing on account of his parentage. For our own part, we heartily wish the new choir well, and trust that it may live through the perilous time of infancy to enter upon a long career of robust usefulness. The first concert, given in St James's Hall on Tuesday night, was not honoured by a large attendance. This surprised nobody acquainted with the exceedingly deliberate acceptance always given by our public to a novelty, substantial or ideal. Of greater consequence was the fact that the performance of Handel's *Acis and Galatea* proved unfortunate in several respects. Probably for reasons not unconnected with the presence in the programme of an important novelty, the beautiful serenata had not been prepared with adequate care, and its rendering was marked by the indiscriminate vigour, almost amounting to roughness, which in this country is supposed to accord with Handelian tradition. In the next place Mr Lloyd could not attend, and his substitute, Mr Frank Boyle, should also have stayed away to nurse the cold which, soon breaking him down, necessitated the appearance of the second tenor, Mr Albert James (Damon) in the part of *Acis*, as well as his own. Under such circumstances the less said the better, and we pass *Acis and Galatea* to notice the first performance in London of Herr Gade's Birmingham cantata, *Psyche*. This was really the choir's “inaugural”—one, moreover, wherein reasons for satisfaction were found. Concerning the work itself there is no need to speak, after the full discussion given to it in these columns a very few months ago. Let us say, nevertheless, that better acquaintance sustains the first impression that its merits immensely preponderate. A certain sense of monotony—a monotony of charm—is doubtless experienced by those who hear this music, and it arises from the composer's steadfast adherence to a particular measure of feeling and mode of expression, but we can never lose sight of the fact that we are listening to that which is in the highest degree artistic. Many composers

now-a-days deal with sounds as a common house-painter handles colours—that is to say, not artistically. They inflict upon us crude and blatant noises, on the assumption, apparently, that every noise belongs to music. Herr Gade is not of this band. He is an artist in tones, and keeps his duty as such ever before him. Hence grace and refinement, with the true spirit of beauty, distinguish his pages, and give a large measure of compensation for the absence of profound genius. *Psyche* was presented to its first metropolitan audience with an encouraging degree of success. The performers knew their work, and if not “attuned to the finest issues,” did it substantial justice. This may be said equally with reference to chorus, orchestra, and soloists, the first-named coming well out of the ordeal imposed by an unfamiliar task. There are good voices and plenty of ability in the choir—so much is clear; the rest ought to follow. Another rehearsal would, no doubt, have given greater finish to the orchestra, as to the capacity of which, however, question did not arise, seeing how many of our best instrumentalists, besides Mr Carrodus, were in its ranks. The soloists were Mme Marie Roze, Miss Coward, Miss J. Rosse, Mr Albert James, and Mr. F. King. Mme Roze, who, if not to be remembered, “created” the title-character at Birmingham, displayed on this occasion all the qualities upon which we then commented. The French artist never lacks one great element of fitness for such work as she had to do on Tuesday night. That element is sensibility—a warmth of natural feeling that conveys the music through the right medium and tinges it with fitting colour. Her singing in this respect was admirable enough to account for liberal applause. Miss Coward, a young artist of excellent gifts, did good service in the concerted music, while Miss Rosse, in the solos of “Proserpine,” displayed a fine voice and promising gifts generally. Mr King, on whom devolved the part assumed at Birmingham by Mr Santley, acquitted himself exceedingly well, singing with spirit, correctness, and artistic skill. There remains to add, referring back to *Acis and Galatea*, that Mr Bridson delivered the Polyphemus music in capital style; that Mr Barrett's piccolo *obbligati* were perfect, and that Mr Willing proved himself the possessor of considerable qualifications for the post of conductor.—D. T.

THE Crystal Palace Concerts will be suspended after to-day, Saturday, until February 10, to allow for the run of the Christmas amusements. Last Saturday's concert calls for little remark beyond confirming the success of Miss Arma Harkness, the young violinist who first appeared at these concerts last month. The young lady again achieved a marked success by her refined and skilful performances, which, on this occasion, consisted of a Rondo Capriccioso by M. Saint-Saëns, and a Polonaise by Wieniawski, in which she was encored.

ROYAL AMATEUR ORCHESTRAL SOCIETY.—The first concert of the eleventh season of the above Society took place on Saturday evening last at the Royal Albert Hall, when the following programme was gone through: Overture, *Das Nachtlager in Granada* (Kreutzer); Saltarello (Gounod); Rhapsodie Hongroise, No. 1 (Liszt); Concerto, pianoforte, in A minor (Schumann); and Overture, *Giralda* (Adam). H.R.H. the Duke of Edinburgh occupied the post of first violin; the pianist, was Miss Clara Asher, a young artist of budding promise; and Mr G. F. Bambridge was the accompanist. The vocalists were Misses Madeline Hardy and Frances Hipwell, who gave respectively the recit. and air, “I will extol,” from Costa's *Elv*, “There's a bower of roses” (Villiers Stanford); “The Spirit's Song” (Haydn) and “In life and in death I am thine” (Barnby) more than creditably. The scantiness of the audience in the more select parts of the house was, no doubt, due to the fact that large numbers of concert-goers had “assisted” at the repetition of M. Gounod's new oratorio, *The Redemption*, at an earlier hour in the afternoon. We may be permitted to note that, although there was no lack of earnestness in the orchestra generally, yet there was, at times, a want of precision, especially in their execution of the “Rhapsodie Hongroise.” Mr George Mount was the conductor.—WETSTAR.

A concert under the direction of Mr Chas. Oberthur took place on Monday evening last at the Royal Victoria Coffee Hall. Mr Oberthur's cantata *The Red Cross Knight*, sung by the South Kensington Ladies' Choir under the guidance of Mrs Arthur O'Leary, was announced as the principal attraction. Only a very few however of those inhabiting the “other side of the water” made their appearance. The severity of the weather and the thin audience had a depressing effect on the whole proceedings, and altogether, South Kensington refinement seemed somewhat out of place at Lambeth. Miss Howes, the principal soprano, has a fine voice which is evidently being artistically trained, no doubt she has a future before her. Miss Nackness played a “Morceau de Concert” for the pianoforte on a popular air by Arthur O'Leary, and her brilliant performance was much applauded. The concert-giver gave various

harp solos of his own composition, including a charming duet with his pupil, Miss Fortescue, with his well-known skill, meeting with deserved success. Miss Kaysell and Signor Villa also assisted.

MR WINDEYER CLARK gave a highly successful concert at Ladbroke Hall, Notting Hill, on December 5th. The programme was carefully drawn out, and the performance gave great satisfaction to a large and appreciative audience. The chief features of the evening were the concert-giver's performances on the pianoforte and Mustel organ and the singing of his newly formed choir, which exhibited most careful and artistic training. Mr Clark chose as his piano solos Walter Macfarren's "Rondo grazioso" and second Tarantella, as well as a brilliant rendering on the Mustel organ of Engel's fantasia on *Don Pasquale*. The principal vocalists were Miss C. Thudicum, Miss Ada Iggulden, and Mr Dyved Lewis (all of the Royal Academy of Music), and excellent instrumental solos were given by Miss Helen de Lisle (violin) and Mr R. H. Tompkins (flute). Mr Arthur O'Leary accompanied Miss Iggulden in his own lovely song, "He roamed in the forest," the remainder of the accompaniments being shared between Mr C. W. Pearce, Mus. Bac., Mr R. Stokoe, Mus. Bac., and Mr Clark.—A. B.

PROVINCIAL.

NORTHAMPTON.—The Union Glee Club and the Instrumental Quintet Society, whose public co-operation has in late seasons been productive of so much enjoyment to lovers of good music, gave a special concert at the Town Hall, on Tuesday evening, Dec. 5, to defray the expenses incurred in the recent copyright case, *Wall v. Union Glee Club*. The audience, although not so large as could have been wished, was fairly numerous. Dealing first with the instrumental contributions, we may state that the band was composed as follows:—Messrs Bonner and Warren, first violins; Messrs Cosford and Grant, second violins; Mr Kirby, viola; Messrs A. and W. Shaw, violoncellos; Mr Laundon, double bass; Mr Oates, flute; Mr Duke, clarinet; Mr Shepherd, hautbois; and Mr Strickland, pianoforte. The overture to Mozart's *Le Nozze de Figaro* received thoroughly adequate treatment; Michaeli's "Turkish Patrol" was admirably played; the remaining concerted piece, Waldteufel's waltz, "Jeunesse Dorée," also proved successful. Mr Bonner, an able musician, who has tried his hand with good result at original composition, gave a *fantasia brillante*, for the violin, "Souvenir de Bellini" (J. Artot), in which, tone, expression, and manipulation were alike commendable. An encore was responded to with Henry Farmer's "True love" Gavotte. The part songs, "Come live with me" (Bennett), "When hands meet" (Pinsuti), "The sands of Dec" (Macfarren), and "Jack and Jill" (A. J. Caldecott), fully deserved the manifestations of approval they received. Miss Cosford, of the Guildhall School of Music, pleased every one by her refined singing of Wellington Guernsey's "O buy my flowers." To a voice of remarkable purity, judiciously cultivated, she adds enviable gifts of expression. Miss Cosford was encored each time she appeared, the other songs given by her during the evening being "Dreaming," "Waiting," and "Miriam's Lullaby." Miss Kate Cosford, to whom Northampton audiences owe much in the way of musical enjoyment, appeared with her sister in Badia's duet, "Say to me." Mr A. Warren, who merits a word of special praise for his services as conductor, gave two songs, "The King's Champion" (M. Watson), and "The Outpost" (Pinsuti). The last named was loudly encored. Mr T. Cosford imbued "Ehren on the Rhine" (Hutchinson) with tenderness and feeling, although his voice was by no means at its best. Miss Kate Cosford, Miss Gardner, and Mr Strickland officiated as accompanists.—*Northampton Chronicle*, Dec. 7.

SHEFFIELD.—The visit which Sheffield receives annually, from Mr Carl Rosa and his company, has begun, and the Alexandra Theatre is once again the temporary home of English opera. On Monday evening, Nov 27, Beethoven's *Fidelio* was presented, and during the rest of the week lovers of operatic music of the highest order had a feast in the performance of *Rigoletto*, *Faust*, *The Bohemian Girl*, *The Flying Dutchman*, and *Luerzia Borgia*. Mr Carl Rosa's present troupe is quite equal to any previously introduced to Sheffield under his management. Among its members are Misses Georgina Burns, Josephine York, Ella Collins, M. Walsh and Perry, Messrs Barton McGuckin, J. W. Turner, Ludwig, Snazelle, Crotty, B. Davis, Wilfred Esmond, Hy. Pope, J. H. Stillard, and Brooklyn. The absentees are compensated for by the engagement of Madame Marie Roze and Madame Valleria. Such an array of talent is perhaps only capable of being associated and maintained for a provincial tour by a man of the daring and enterprise of Mr Carl Rosa. Never was a more numerous or appreciative audience assembled in the Alexandra Theatre on an opening night than that which welcomed Mr Pew as he appeared to conduct the performance. The interest of

the occasion was not a little enhanced by the production (we believe for the first time in Sheffield) of Beethoven's *Fidelio*, and by the appearance in it of Madame Marie Rose as Leonora, a character which she has sustained with unusual brilliance and success in many of the towns visited during the present tour of Mr Rosa's company. The musicians of Sheffield gave the work a very enthusiastic reception, and their appreciation of the music was frequently marked by vigorous applause.

LIVERPOOL.—Whatever beneficial results may accrue to musical art from the Liverpool Philharmonic Society's forty-fourth series of concerts, the first half thereof will scarcely be remembered as productive of novelty in any important degree, the executive choosing rather to rely upon oft-repeated excerpts than to distinguish the present season by submitting any new works of importance. An experience of close upon half a century, however, should be a sufficient guarantee that the taste of the society's patrons is thoroughly considered, and it will therefore be sufficient to briefly chronicle the programme of Tuesday evening, Dec. 5. The vocalists were Mdme Georgina Burns, Miss Josephine Yorke, Messrs J. W. Turner and Leslie Crotty, names familiar to opera-goers as forming an all-important contingent of the Carl Rosa troupe. With the exception of Mdme Burns and Miss Yorke, this was, we believe, the first appearance of these artists at the concerts of the Philharmonic Society. The committee had certainly no reason to regret their selection, and the concert may with propriety be characterized as one of the most successful of the season. Mr Turner gave a spirited rendering of the air from *Irene*, "Lend me your aid," and Mdme Burns in Mozart's scena, "Thou may'st learn to hate me," was enabled to display to the full her remarkable powers of execution. To Mr Leslie Crotty, however, fell the honours of the evening, his rendering of Wolfgram's song from *Tannhäuser* being a perfect specimen of the *cantabile* style of vocalization, and the re-call earned was richly deserved. Miss Josephine Yorke was also successful, and the combined efforts of the quartet in the beautiful *Fidelio* canon deserve special mention. The chorus had but little to do, and the orchestra were at their best.—*Mercury*, Dec. 6.

BRIGHTON.—A vocal and instrumental concert was given at the Aquarium last Saturday afternoon, the singer being Mdme Catherine Penna, and the pianist Miss Maggie Okey. Mdme Penna sang "From Mighty Kings," (*Judas Maccabeus*), Haydn's song, "My mother bids me bind my hair," and Gounod's "Nella Calma" (re-called). Miss Maggie Okey played Chopin's Concerto in E minor (with orchestral accompaniment), and Scarlatti's "Pastorale," in addition to which she took part in a duet with Mr J. Grebe (violin) from *Guillaume Tell*. The programme included several attractive selections by the Aquarium Band.—Mr Brandram concluded his series of recitals on Saturday afternoon, when he gave Shakspeare's *As You Like It*, at the Royal Pavilion.—The Saturday "Military Promenade Concerts" are to be revived to-day at the Royal Pavilion by the band of the 4th Dragoon Guards.

CANTERBURY.—At the special service at the Cathedral on Friday, Dec. 8, the most impressive part was the hymn "Comes, at times, a stillness as of even," written by the Rev. Gregory Smith, and set to music by Sir Herbert Oakeley, both of whom were formerly pupils of the late Primate. Professor Oakeley's music was repeated in the Cathedral, and sung at Westminster Abbey last Sunday, and, as it was also selected at St Mary's Cathedral and at Rugby, it will have been heard on the same day in the places with which the Primate was intimately connected, as Archbishop and Metropolitan, in his native city, and in the chapel of the school of which he was headmaster.

NEWCASTLE-ON-TYNE.—The second of the series of orchestral concerts announced by Messrs Alderson and Brentnall took place in the Town Hall, and was attended by a very large and fashionable audience. The programme was excellent, including compositions from Dr Pepusch and Bach, to Raff and Wagner. The instrumental music was entrusted to the famous Manchester band, organized and conducted by Mr Charles Hallé—the style in which they rendered Cherubini's overture to *Anacreon*, Rossini's to *Guillaume Tell*, Wagner's march from *Tannhäuser*, and Raff's *Leonora* Symphony, proving the excellent metal they are made of. The careful way in which they accompanied Mr Charles Hallé in Weber's "*Concertstück*" (which he played in perfection) redounded also to their credit. The vocalist was Miss Orridge, whose sympathetic voice was heard to advantage in Meyerbeer's "Fanciulle che il core" (*Dinorah*) and in Dr Pepusch's "cantata," *Alexis* (*violoncello obbligato*, M. Vieuxtemps). We hope to hear at the next concert (the last of the present series) Mr Cowen's "Scandinavian" Symphony, which has already been heard in London, under Herr Richter, and at the Crystal Palace, under Mr Manns, as well as at the principal cities on the continent. Messrs Alderson and

Brentnall, the *entrepreneurs* of these excellent concerts, are doing excellent work in the cause of music, and we trust their enterprise will meet with substantial reward.

CORK.—The first concert of this season under the auspices of the Cork Musical Society was held on Tuesday evening, Dec. 12, at the Assembly Rooms, before a large and fashionable audience. A special attraction was the appearance, after a long interval, of Miss Lucy Ashton Hackett, a young lady whose charming voice, wonderful flexibility, and compass has already attracted considerable attention in the musical world. The concert opened with selections from Sir Michael Costa's *Naaman*. The introduction over, Mr J. Sullivan's powerful bass voice was heard to great effect in the recitative, "Thus saith Elijah," the other pieces from the oratorio entrusted to him being equally well rendered. Mrs Theodore Wood—an old favourite—had ample opportunity for a display of her vocal powers in the recit. and aria, "They shall be turned back," as well as in the air, with chorus, "Maker of every star." The miscellaneous portion of the programme, which comprised the second part, opened with the martial chorus, "The Charge of the Light Brigade." This was beautifully sung, and showed the careful training of the conductor, Dr Marks. Miss Davidson gave "The Unfinished Song" (Cowen) capably, and elicited a hearty encore. "The Shadow Song," from *Dinorah*, was sung by Miss Lucy Ashton Hackett, who was warmly welcomed. Some years ago, at a concert given by Dr Marks at the Theatre Royal and Operahouse, when ladies were even grateful for standing-room amongst the "gods"—so over-crowded was the theatre—Miss Hackett fairly "brought down" the house by her execution of this difficult song; and on the present occasion her success was none the less complete. She fairly held her audience in her power, and deafening applause greeted her. Mrs Jerome Murphy's rendering of the song "Amore" was perfect, and her well-cultivated voice was listened to with extreme pleasure. Mr Gill was also very favourably received in "Ehren on the Rhine," which brought the concert to a conclusion. Too much credit cannot be bestowed on Dr Marks for this excellent musical treat; and the only thing to be regretted is that the management of the Society should be so very conservative when the public treat it in such a very liberal and generous spirit. This is an old standing evil, and should be remedied immediately, if the prestige of the Cork Musical Society is to be sustained in the future.—J. F. McC.

MORE YET TO BE DONE.

A correspondent has addressed the subjoined letter to the dramatic critic of the *Daily News*:

SIR,—Will you allow me to bring under your notice the fact that the awkward entrance to the pit at the Savoy Theatre was very nearly becoming the scene of a dangerous panic on the evening of the first performance of *Iolanthe*? There was a great crowd, and this crowd, had to descend a staircase before those composing it were allowed to obtain their tickets and file slowly into the theatre. The ordinary pressure is hard enough to bear, but when it is being applied on a descent the sufferings of the unfortunate people who are nearest the bottom must be terrible. On this occasion several persons became visibly sick, and complained of being hurt. There were loud cries of "Back, back;" but a flowing tide might as well have been expected to ebb at man's bidding as this crowd, jammed, on a staircase, to resist an overwhelming pressure from a multitude extending far out into the street behind them. For some moments it seemed not at all certain that there would not be a sacrifice of life on this staircase; but, happily, in response to passionate and peremptory demands, an iron gate through which there was an exit to the Embankment side of the building was opened, and a portion of the struggling mass found an outlet into the street. Those who were thus swept past the door of the theatre were in most cases too thankful to be out of a perilous position to dwell upon their disappointment. Surely to allow a crowd to press down a staircase when only one or two at a time can pass the ticket office at the bottom, is to court a calamity. The Savoy Theatre occupies a situation favourable to the trial of the French "queue" system, and there is need of a fairer, more orderly, and less dangerous system of admission at all theatres. Why should managers not extend to other parts of the house the system by which orderly entrance to the stalls and dress circle is secured? If tickets were issued at any time from some shop in the neighbourhood, and these tickets bore the number of the bench on which the holder was entitled to sit, a theatre crowd need never exceed the capacity of the building, and all excuse for dangerous scrambling would be taken away.—Yours, &c.,

EXPERIO CREDE.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

The first "soirée intime" this season of the Société Philharmonique de Boulogne-sur-Mer was given on Monday night, Dec. 4, at the Hôtel des Sapeurs-Pompiers, to the delight of all present. I subjoin the programme:—

Première Partie—Andante et Menuet (symphonie) (Haydn); Recit. ed Aria, *Noces de Figaro* (Mozart); Morceau d'ensemble, *Marie Stuart* (Niedermeyer); Andante du trio en *ut mineur* (Mendelssohn); "Les Bleuets" (1re audition), ballade et chœur (J. Cohen). *Deuxième Partie*—"Le Sommeil de la Vierge" (Massenet) and "Canzonetta" (1re audition) (Mendelssohn); Duo, "Parigi o Cara," *Traviata* (Verdi); Duo pour piano; Canzoni Napolitana, *Nenella* (Badia); Chœur, "Plaisirs d'Amour" (Martini).

The orchestra (amateurs) performed their duties well, though I must say that more light and shade would not have been out of place in the Andante and Minuet of Haydn. Amateurs are, perhaps, not so accustomed to attend to the *bâton* of their conductor like professional musicians. The choruses were well rendered under the direction of M. Brunet. The singing of Mlle Biencourt in the solo part of M. Cohen's "ballade et chœur," "Les Bleuets," was remarkable for taste and expression, while "Le Sommeil de la Vierge" (Massenet) and Mendelssohn's "Canzonetta" met with deserved applause. Mlle Mitten, a lady possessed of a good voice, which she knows how to use, gave with effect "Deh Vieni non tardar" (*Les Noces de Figaro*) and Signor Badia's Neapolitan song, "Nenella," obtaining a "call" after each. "Pour les attraites" (Niedermeyer), sung by the chorus, the quartet part by three lady amateurs and Herr Reichardt (who was in excellent voice) was vociferously applauded. Herr Reichardt also took part with Mlle Mitten in "Parigi o Cara" (*La Traviata*), which so pleased the audience that a "call" was the result, when both reappeared and gave in response a pretty Neapolitan duet. Foremost among the pianists was Miss Cecilia Kéene; who, ably accompanied by MM. Boyard and Malo (violin and violoncello), displayed exceptional talent in the slow movement from Mendelssohn's trio in C minor. After this two pianoforte duets were played by Mlle de Launey and Mlle Gay, the last of which they were called upon to repeat. Altogether, we congratulate the Philharmonic Society on its successful beginning. Although this was only a "Concert Intime," if a specimen of what the four public concerts are to be, I am sure all would wish them, as I do, a brilliant season.

X. T. R.

Boulogne-sur-Mer, Dec. 6, 1882.

HOPE DEFERRED.*

When first they met 'twas early spring	Then gloomy winter, cold and drear,
The childhood of the year;	Brought fogs and frost and snow,
The time when birds begin to sing,	But no fond lover back to cheer
And flow'rs bloom far and near,	Her solitude and woe.
They plighted troth in summer-time	Of brightness grief soon robbed her
That autumn they should wed,	Her cheek of rosy hue; [eye,
While happiness, that light divine,	She daily pray'd that she might die
Shed radiance o'er each head,	Were he to prove untrue.
The autumn came, but bridal none,	When, lo! an end came to her pain,
For he was call'd away	For the ensuing spring
To distant lands, and she alone	The absent one return'd again,
Was left to hope and pray.	And brought the wedding-ring.

* Copyright.

EMILY JOSEPHS.

The season of promenade concerts at Covent Garden Theatre was brought to a close on Monday evening with a "grand extra special night." Extra attractions had been provided, but unfortunately, through the conduct of a body of young men, some fifty or sixty strong, the enjoyment of the majority present was greatly lessened. Marching round and round in a compact body, these young men (or idiots) frequently interrupted the vocalists, till at last Mr Maas, who was singing the "Bay of Biscay," left the platform in disgust. A scene of confusion ensued. At length a body of constables appeared, and after considerable difficulty succeeded in ejecting some of the principal rioters. Mr Gwyllyn Crowe then gave the signal to the orchestra to perform the National Anthem, and the concert was abruptly brought to an end.

WAIFS.

Professor G. A. Macfarren is engaged on the composition of a new sonata for the pianoforte—his fifth work of the kind. The first and second sonatas (in E flat and A major), were written some forty years ago and played in public by Mr W. H. Holmes (still happily a professor in our Royal Academy of Music). Mr Holmes also introduced the same composer's pianoforte Concerto in C minor, at one of the memorable concerts of the "Society of British Musicians."

De Negri, the tenor, is engaged at Messina.

Gobatti's *Cordelia* is to be given at Reggio d'Emilia.

A new musical monthly, *Apollo*, has appeared in Boston, U.S.

The present is the 23rd season of the Quartet Society, Madrid.

The Politeama, Alexandria, will shortly open with buffo opera.

There will be no Italian opera this year at the Casino Theatre, Nice.

The Max Strakosch English Opera Company have been to Canada.

A portrait, in oil, of Molière has been discovered at Montpellier (France).

The ex-tenor, Sottimio Malvezzi, has opened a school of singing in Florence.

The Aramburos, man and wife, soprano and tenor, are in Florence.

The baritone, Storti, has returned from Rio de Janeiro, and is now in Milan.

Flotow's romantic (and insignificant) opera, *Indra*, has been given at Posen.

Bomboni's *Haidouk*, with Roumanian libretto, is in rehearsal at Bucharest.

It is estimated there are some thousand pianos out on hire in New York.

A new zarzuela, *Miss Brandum*, is announced at the Teatro Martin, Madrid.

On the 12th inst., Bilse conducted his 3,000th concert in the Concerthaus, Berlin.

Marie Wilt opened at the National Theatre, Pesth, in Erkel's *Hunyady Laszlo*.

La Cour d'Amour, music by Hubans, has been produced at the Alcazar, Brussels.

Johann Strauss, recently conducted his *Lustiger Krieg* at the German Theatre, Pesth.

The Duke of Coburg has appointed Oscar Mörcke of Berlin, Ducal Musicdirector.

The sum of £8,000 is to be expended in re-decorating the interior of the Liceo, Barcelona.

The first concert of the Solter Musical Association, Erfurt, began with Raff's Symphony, *Im Walde*.

Léon Gastinel has written an opera, *Le Barde*, destined for the "Populaire" (that is to be), Paris.

A new Overture and Symphony by Polak-Daniels, have been received with favour in Amsterdam.

The *Messiah* will be given by the Royal Albert Hall Choral Society on the evening of January 1.

Lucrezia Borgia, with Teodorini, Masini, and Nanetti, is announced at the Teatro Real, Madrid.

A new opera, *Das Andreasfest*, by Carl Grammann, has been produced at the Theatre Royal, Dresden.

Moran-Olden's series of performances at the Stadttheater, Leipsic, has led to her re-engagement for 1884.

The management of the Italian Opera, Tunis, has failed. (Parisian Opera-goers are jealous.—Dr Blüthge.)

Handel's *Judas Maccabæus* has been given at the Dreikönigskirche, Dresden, under Baumfelder's direction.

Kansas City will have a Musical Festival in February, which Theodor Thomas is engaged to conduct.

Wilhelm Hill's prize opera, *Alona*, was recently produced, with moderate success, at Frankfort-on-the-Maine.

Louis Roth, conductor of the Josephstädter Theater, Vienna, has written a buffo opera, *Der Marquis von Rivoli*.

In consequence of ill-health, the danseuse Paolina Zamperoni has cancelled her engagement at the San Carlo, Naples.

Gounod's *Redemption* has been sung in its entirety by the choir at the Park Reformed Church, Jersey City, New York.

Edmund Newport, the Norwegian pianist, who made his debut in New York, is announced to play this month in Boston.

A new opera, *Muzzedin*, by S. Bachrich, is to be produced, after Gounod's *Redemption*, at the Imperial Operahouse, Vienna.

Tschaikowsky, the Russian composer, has completed a new opera, *Massega*, the book founded on a poem by Pouschkin.

The Choral Society of Ghent will give, this winter, a concert with a programme consisting exclusively of compositions by Massenet.

Mr Charles Lyall has returned to London, the operatic tour in which he took a conspicuous part having come to a temporary end.

Aimée, the popular singing-actress now in the States, has been prohibited by her physician from publicly appearing more than once a week.

Marie Pappenheim—a Norma and Fidelio not to be sneezed at (ask "the Long Captain")—is engaged at the Teatro Bellini, Palermo.

"An old Californian," we read in the New York *Music and Drama*, "says the first opera ever given in San Francisco was *La Sonnambula*."

The Prince and Princess of Wales witnessed the performance of Messrs Gilbert and Sullivan's *Iolanthe* at the Savoy Theatre on Saturday night.

We read flattering accounts, in various foreign journals, of recent successes achieved by Miss Fernanda Tedesca, the young and gifted American violinist.

Donizetti's "posthumous" opera, *Il Duca d'Alba*, with De Cepeda and Stagno in the leading parts, will be performed next season at the Liceo, Barcelona.

After their debuts in Florence, Nina Friede, Paula Novak, and Ida Myers-Morena, pupils of Mme Marchesi, have been engaged respectively at Palermo, Venice, and Pisa.

During his recent concert-tour Alfred Grünfeld, the pianist, visited Warsaw, St Petersburg, Moscow, and Odessa. He will shortly undertake tours in France and England.

The Opera Festival, Cincinnati, in which, according to report, both Adelina Patti and Albani will sing, is fixed for January 29th. (The other day it was Patti, Nilsson, and Albani.—Dr Blüthge.)

The Pergola, Florence, has been taken for the Carnival season by pretty little Bianca La Blanche, who intends producing Fornari's *Zuma* (first performed at the Teatro Bellini, Naples), the *Faust* of Gounod, &c.

"And who," asked the Young-Lady Teacher, "comes after Esther?" There was a pause. "Was it," she continued, "Job?" "No, Miss," replied the Pupil, "it was Billy Piper's big brother. I see him a Sunday."

Anton Rubinstein's *Ocean* was performed at the second Symphony-Concert of the Russian Musical Society, Moscow. Rubinstein conducted the band of the Russian Musical Society of St Petersburg at Etelka Gerster's third concert.

The Commander in Chief, H.R.H. the Duke of Cambridge, has been pleased to accept the dedication of a "Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon," composed by Carl Zoeller, bandmaster 7th (Queen's Own) Hussars.

Miss Emma Thursby, we learn from an American contemporary, has recently sung "with fine success" at a concert in Brooklyn. ("Fine success" is good.—Dr Blüthge.) During her visit to Boston, Miss Thursby was the guest of Mrs Ole Bull, widow of the well-known violinist.

Having concluded their engagement at the San Carlo, Lisbon, the mezzo-soprano, Pasqua, and the tenor, Gayarre, have been singing in Oporto. Gayarre was a great favourite in Lisbon. The bills of a recent Corrida de Toros (Bull Fight), given in his honour, were headed: "*Homenagen ao celebre cantor Gayarre*."

ARDITI'S L'ESTASI.—In the music lesson scene of *Il Barbiere di Siviglia*, Mme Adelina Patti rendered Ardit's beautiful waltz, "L'Estasi," with a brilliancy and taste that carried away her audience. It was encored vociferously, and Mme Patti sang it again with more spirit, if possible, than at first.—*American paper*.

Mr and Mme Bodda (Miss Louisa Pyne) announce that a concert will be given by the students of their "Academy for Singing" on Tuesday evening next, at the Marlborough Rooms, for the benefit of the "Frithville Memorial Homes for Reduced Gentlepeople." We hope that so excellent a purpose will cause the entertainment to be liberally patronized.

The Pandora Theatre in Leicester Square is to be ready for opening towards the end of January. Meanwhile, the company appear at Her Majesty's Theatre, which will open for a brief period under Mr Alfred Thompson's direction on the 30th inst. with a "grand spectacular Feerie" by Mr Robert Reece and the lessee, called *The Yellow Dwarf*. Mr Telbin will prepare the scenery—a right man in a right place.

The ballet of *Prometheus* with Beethoven's music was first brought out, for the benefit of a *danseuse* named Casentini, on the 21st or 28th March, 1801, at the Kärntner-Theater, Vienna, its full title being, *Die Geschöpfe des Prometheus oder die Macht der Musik und des Tanzes.* (The Beings created by Prometheus, or, the Power of Music and Dancing.) It achieved only a moderate success. The version now adopted is that of Herren Frank and Degen, conductor and ballet-master respectively at the Theatre Royal, Hanover.

At the annual meeting of the shareholders of the Blackpool Winter Gardens, the chairman (Mr W. H. Cocker) stated that the company claimed £500 from M^{me} Sarah Bernhardt on account of breach of engagement in August last, as she said through ill health, but, as the directors said, through bad temper. *It was also said that M^{me} Bernhardt had paid £270 on account.* (Thus much according to "Cocker." Gallant chairman, gallant shareholders! And "M^{me} Bernhardt has paid £270 on account!"—Dr Blüdge.)

Mr Irving is having reprinted in the form of a pamphlet, with a brief preface by himself, the essay of Talma on the Art of Acting, which was published in an early number of the *Theatre* by the wish of Mr Irving, who thought that it would probably be of service to brother actors. As at present there are appearing works of value on the art in its physical manifestations, it may interest many to whom the stage is dear to read, or re-read, the views of such an actor as Talma on the question in its intellectual aspect. The pamphlet is to appear shortly, and the proceeds of its sale, if any, are to be given to the Actors' Benevolent Fund.

A curious musical entertainment has been recently arranged at a circus in the Champs Elysées. Round the circus are supported a variety of instruments, including bells, flutes, cymbals, drums, oboes, &c., connected by wires with a key board in the middle of the circus. There is also, in the space below the circus, a machine similarly connected, which gives a sound, as it were, of earthquakes. An orchestral piece is performed on four trumpets in the centre, one of the performers, by pressing now and again an electric key-board, bringing into action the distant instruments as required; now a drum beat, now a play of bells, imitation of bird-song, &c. He is also enabled in the same way to produce far off detonations, and ignite blue lights. A strange impression is produced.—(Very strange.—Dr Blüdge.)

Some two months ago, arrangements were announced for holding a musical festival in Handsworth parish church in aid of the fund for providing additional elementary school accommodation in Handsworth, so as to obviate the necessity of a School Board. The promoters hoped by such means to make up an amount entitling them to the fulfilment of certain promises by which the sum of £5,000 was to be raised; but the Bishop of the diocese, who is opposed to musical entertainments in churches, placed his veto upon the scheme in a letter to the wardens:—"Gentlemen,—I have to acknowledge the receipt of your letter of the 14th inst. You are, however, under an entire misapprehension as to my having given any sanction to the entertainment which you propose to hold in the parish church. It would be impossible for me to approve or allow such a service to be held where admission is to be obtained by payment, however indirectly that payment may be made. It would be all the more difficult for me to approve in this case when I took so decided a line with reference to a similar entertainment in the parish church of Tamworth last year. Yours faithfully, W. D. LICHFIELD."—(Put not your faith in Bishops.—Dr Blüdge.)

CARLSRUHE.—The management of the Grand Ducal Theatre has been distinguishing itself. The bills pasted against the walls contain the following notice with reference to the ballet of *Prometheus*: "For cast, &c., see other side."

GENOA.—A tablet with the following inscription has been affixed to the house where Paganini first saw the light: "A great honour fell to the lot of this modest house, in which, on the 27th October, 1782, Nicolo Paganini, unsurpassed in the divine art of Tone, was born, to the glory of Genoa and the delight of the world."

Advertisements.

"THE RETURN OF THE ARMY."

MR FREDERIC PENNA'S Military Duet for tenor and Bass was sung at the Banquet of the "Irrational Knot," St James's Hall, on Wednesday evening, Dec. 6th, by Mr WALTER JARVIS (Amateur) and the Composer. ("The Return of the Army" is published by DUNCAN DAVIDSON & Co., 244, Regent Street.)

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PATRIOTIC SONG.

Words by CARLEON.

Music by

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"Grasp the flag! We fight for England!

Grasp the flag and clear the way;

English men will English honour

Keep untarnished as the day.

Though opposing foes a barrier

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English pluck and English daring

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